BEAUTY *and the* CAMERA

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BEAUTY and the CAMERA

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Portraits

By Roger DeLorme

People make fascinating subjects for the camera; portrayal of character and personality can peoduce great photographs

This study of a French worker was made by Todd Webb in a small bistro at noon. Bright daylight from a door and window made it possible to snap it at 1/60th

Edward Lettau's exuberant picture of girl in wintry outdoors shows how candid photos of an unposed subject can produce results that come within realm of good portraiture

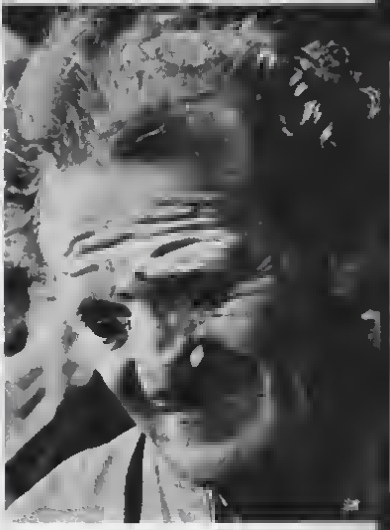
NOWHERE in the whole field of photography is there a greater need for a perceptive eye and sensitive understanding than in portraiture. Posing and lighting the model may be done with exact care, your technical skill with the camera may be flawless and your exposure perfect—but unless you have the incisive ability to probe beneath the surface and delineate the subject's true personality, you will produce nothing more than a competent photograph of a mask. Merely getting a recognizable physical likeness does not mean that you have a real portrait, which should interpret

The powerful portrait of playwright Paddy Chayevsky by William Read Woodfield uses simple approach concentrates on features

Peter Ecu chose direct pose for this shot of a young girl. The rail forms a logical prop to support arms in natural position

A roguish expression gives sparkle and vitality to the young lady before Paul Duckworth's lens

Taken after a performance this picture by Burr Jerger delves behind the mask of a circus clown



as well as report. A good portrait photographer must have a keen interest in people and the desire to put it on film.

Even a variety of expressions does not solve the problem. A sitter may run the gamut of facial contortions and never once reveal his true emotions. Truth can only be communicated through an intelligent approach which employs a mood that permits the sitter's real self to show through.

No one can deny that technically, the large negative gives the best results in portraiture. It allows for retouching and darkroom manipulation. However, this is the method that usually gives static results. Who can relax when being stared at by a 14" lens? Although the large camera will long be used for portraits, the 120 reflex and even the 35mm have produced excellent results in capable hands. In the case of the smaller, faster cameras, the tendency toward distortion calls for the use of longer focal length lenses in portrait work, particularly when close-ups are being taken.

The average amateur is constantly besieged by requests to "take my picture." He can use the average room as a studio if there is a simple background. The portrait may be an extreme close-up, or a head and shoulders or even the entire figure. The main point is that it should emphasize the person, not the environment. Only two basic lights are needed, one as a main light and the other to fill shadows. The camera should be placed on a tripod or some firm support and an exposure meter is very necessary if available light is employed.

But not all portraiture need be done indoors. When carefully used, there is no more flattering light than open shade, particularly for the delicate modeling it gives to women's complexions. These settings may be found wherever direct sunlight is obstructed by dense foliage, walls buildings, awnings or other objects which cast

Navajo chief, taken in the Black Hills of Arizona by Andre De Dienes shows texture of face which reveals age and character

Laughing girl by Gerry Low is excellent example of candid, relaxed pose with the subject in natural everyday surroundings

soft shadows over a person's face An exposure of 1/125th at f/5 6 is generally satisfactory under these conditions

The recent vogue for candid portraiture has brought forth some interesting examples of character rendition. Nothing is planned except the aperture and shutter speed The subject is put at ease and the photographer makes an effort to catch every natural and spontaneous expression

So whether the camera be large or small the lens fast or slow, the exposure made by flash, flood, spot or available light, the quality of the picture depends entirely upon the photographer's insight and understanding of human beings especially the one in front of him ■

The dominating feature of the fine portrait below, by Charles Stewart, is its intense vibrant quality

World of Glamour

By Adolphe Barreaux

The basic ingredient in making glamorous photographs of the fair sex is a cloak of enchantment cast by the photographer

THE prime requisite for making glamour pictures is imagination. Practically every other type of photography depends upon realism, the truthful rendition of the subject as seen through the uncompromising camera lens. But glamour is something different. It comes not from the camera, not entirely from the model, no matter how beautiful she may be, but mainly from the insight and inventiveness of the photographer. It is a cloak of enchantment with which he envelops his subject to produce a picture that is above and beyond a mere record of physical appearance.

Since glamour invariably means beautiful women, it is not surprising that many photographers have gone into this interesting and intriguing field. Many of them have devoted their entire efforts to it.

Russ Meyer used a hand-held Rolleiflex to record this pensive pose of English starlet Jackie Lane.

The charm of young actress Janet Lake was best interpreted by William Woodfield in outdoor setting

Gerry Low bounced three strobe lights from walls and ceiling for this stylish, contrasty rendition of the beauty of Fran Matthews. Camera was Rolleiflex, stopped down to f/16. Film was Verichrome Pan.

becoming masters in the use of lighting and props. Each has stamped the trademark of his personality upon his work. But all who have risen to the top have demonstrated the ability to weave a gossamer web of loveliness and charm about the girls who pose before their cameras. Mere beauty is not enough. There are any number of girls who possess outstanding appeal in face and figure, yet in the hands of an ordinary photographer will appear as ordinary girls in ordinary photographs.

Glamour is an exciting and magnetic quality not entirely dependent upon beauty, valuable as beauty is. Take, for instance, a girl who is facially unattractive but who has long, thick, lustrous hair. If the eyes are carefully made up and the hair thrown loosely across the face with one eye gazing expressively at the camera, a surprisingly good picture can be made which transforms the subject completely from her original personality.

Naturally the best basic material is to be found among the ranks of young actresses and professional models. Even here, however, the model sometimes fails to project a glamorous quality. Then the photographer's magic must be called into play. He must use soft music to establish a relaxed mood, bring into use his dreamy feminine props and backgrounds, resort to tricky lighting and, most important of all, pose the model in an infinite variety of aspects in order to find those which will present her at her alluring best. There must be continual rearranging, readjusting and recomposing. This way, one can build a whole little world of glamour, with limitless possibilities to explore the potentialities of the model. A curve of the figure, a tilt of the head, a fleeting sidelong glance—all will give opportunities to make those outstanding pictures that reward the earnest photographer. A girl should not always look primped and varnished, as if she has just

A master of glamour, André De Dienes used one flood as main light, then let soft sunlight filter through bamboo screen to accent feminine appeal of the model in his photo of Stephanie Griffin.

Dramatic shot of Marion Moore by Wil Blanche employed use of daylight. Rolleiflex, 1/50th at f/2.8

Peter Gowland augmented window light with a single flood for high-angle picture of Sally Todd.

After taking photo of Nora May with bounce light, 1/50th at f/5.6 Peter Eco diffused print.

Classic face of Anita Ekberg was framed in grill and photographed with expert skill by Peter Basch

come from the beauty parlor It is a good idea to rumple her hair a bit, fluffing it to frame her face

On rare occasions a photographer will find a model who needs none of these things—one who possesses an innate charm and glamour—who needs no direction That type, of whom they say "You cannot take an unflattering picture of her" is, unfortunately, one in a thousand

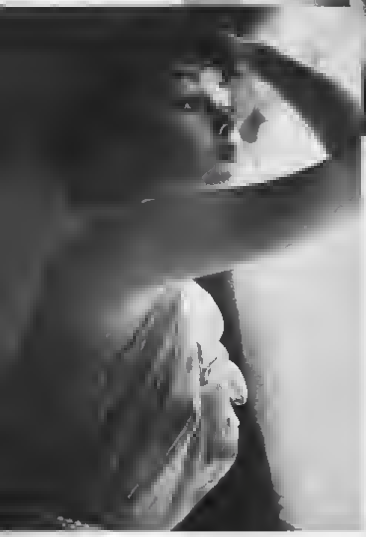
The opportunity to contrive for effects is to be found mostly indoors, where the photographer can call upon his whole bag of tricks In his own studio he can use a wealth of costumes, props and backgrounds as well as have the advantage of batteries of floods, spots and speedlights to achieve any effect he may desire In using artificial light, it should always be bounced to avoid harshness Even indoors, however, many top lensmen prefer the soft illumination of natural light as it comes through windows or skylight. Nothing gives quite the same delicate skin texture which is so essential in glamour work

When glamour photography is done outdoors, Mother Nature herself becomes an assistant Daylight takes care of the illumination problem It becomes merely a matter of facing the model away from the direct sun or making use of open shade A white reflector is a handy adjunct to have along, to fill and soften shadows where necessary Outdoors, one will find a wealth of background material—surf, sand, rocks, foliage, weather-beaten barns, fences fields of waving grain, etc In many cases, the contrast of off-beat backgrounds will enhance the glamour of the girl herself.

No specific size or type of camera is

For this photo Joseph Griffith posed model Vikki Doegum in old castle. Rolleiflex 1/125th at f/8

Tousled hair adds informal touch, as shown in Charles Stewart's study of Paula Stewart. His Rollei was set at f/11 for strobe Tri X film.



Earl Leaf captured the essential femininity of Marie English by use of existing window light. Exposure was 1/30th at f/5.8 on Verichrome Pan.

essential to produce good glamour photos Whereas one photographer will work with an 8x10 view in his own studio, surrounded by luxurious props, another will take his model out to a meadow and pose her amid the daisies using a 2¼x2¼ reflex or even a 35mm. Both can, and do, come up with excellent results With small cameras having

Youthful beauty of Italian starlet Tina Bettin was portrayed in full sun by lens of Friedman Abeles

fairly short focal length lenses one must be careful of prominent chins, necks and noses It is wise not to work too close unless there is an extra camera or extra lenses handy which can be used to avoid distortion

It is generally advisable to utilize a fine-grain film for glamour pictures Coarse-textured prints may be fine for candid or documentary photography, even adding character to that type of work, but the portrayal of the beauty charm and soft quality of a woman calls for a delicate presentation in the final print. It should be smooth and lustrous—one that conveys the full feeling of exquisite femininity •

Nudes by Available Light

By Wil Blanche

For pure artistry and sincere interpretation of the human form, nothing surpasses natural illumination

FROM times long past, artists have painted pictures in which they have depicted available light in their renditions. The scenes are natural, and convey a feeling of truth and sincerity. The first photographs were made with available light a century ago and even today, despite all the technical advances in the form of tungsten floods and speedlights, soft natural light still produces the most

At right, standing figure received its main light from shuttered window, balanced by candlelight on other side for good modeling.

A partially closed window blind gave all the light necessary for this graceful pose. Relief was used. 1/25th of a second at f/4.

Here is an excellent example of what can be done under low lighting conditions. Candle alone provided illumination. Taken with a Nikon 1/15th at f/1.5 Plus X rated at 250

For the upper torso, right Blanche depended upon window light only with simple wall as background This lovely study was done with a Selsiflex, 1/25th at f/4. Verichrome Pan

This completely natural and feminine pose was shot with a Rollei with light from half-closed window

pleasing as well as artistic photography

I am a realist By that I mean that figure work should be done using available light conditions as follows 1 Under outdoor daylight conditions or indoors with infiltrating daylight coming through doors windows, skylights, etc 2 With combinations of infiltrated daylight and existing normal artificial illumination 3 With existing artificial light

I recently met a friend who told me of an office worker who might be excellent for figure photography, and arranged a meeting The young lady lived in a compact but neat Greenwich Village studio apartment, furnished very simply but providing possibilities as a picture-taking locale She was slight, standing 5′ 2″, a well-developed 34-22-35 Her face had the freshness of youth, framed by black shoulder-length hair We arranged to work and at 10 sharp the next morning I started the shooting session by doing draped figures During this warm-up session, I talked to her, described what I was trying to do and how best she could cooperate I told her to imagine herself alone, that she had just come home, showered and decided to relax. The important thing was to forget that photographs were being taken

Her studio room had two windows with venetian blinds Her bed was situated under one of these, and caught interesting patterns of light filtering through the slats This illumination was most natural. Later on we used candlelight supplemented by a small amount of stray light which came through the closed blinds I made pictures in every corner of the room, utilizing the props at hand such as chair lamp, candles pictures, tablecloth etc I believe that the results were most successful, because the use of available light made everything so natural—no bright sunlight, no speedlights, no hot floodlights to distract.

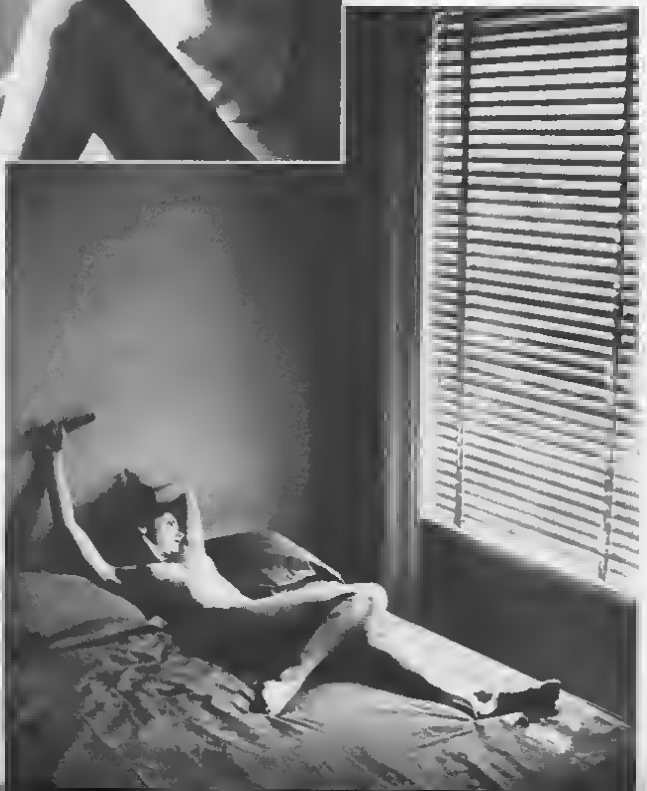
In the photographs that accompany this

Back shot utilized a floor lamp a few feet away as light source. A Nikon was used— 1/30th at f/2.5.

Right: Blanche switched to Rollei for medium close-up using window illumination. 1/25th at f/4.

A Rolleiflex recorded this pensive moment as form is sidelighted by soft rays which come from window at left. 1/25th at f/4.

Below is shown how much illumination can be obtained even when the shades are well closed. Nikon 1/30th at f/8 on Plus X



text, each of the natural conditions mentioned above was used. I took advantage of low level lighting to achieve the mood that these pictures have. If I had wanted merely nude pictures, I could have flooded the room with sunlight or set up speedlights or photofloods.

In doing available light nudes, it is necessary to use cameras that are small and easy to handle. They must have fast lenses to achieve success in low level light locations. For my figure work under available light conditions I use a brace of Nikons equipped with Nikkor f/1.4 lenses, also a 35mm f/2.5 lens and a 105mm f/2.5 lens. In addition, I carry two Rolleiflexes, one an f/2.8 and the other an f/3.5.

I standardize on one film for each size camera. For the 35mm cameras I use Plus X rated at 320 daylight and 250 artificial light. For the 120 cameras I use Verichrome Pan rated same as above. I also standerdize on one developer, D-76. I process both the 35mm and the 120 films for 12 minutes at 68 degrees with two minutes agitation for best results. •

Adequate light from window at right made possible this successful photo. Rolleiflex, 1/25th at f/4.

That Elegant Look

By Beresford King

The deft touch combining beauty and sophistication comes only from the photographer's aesthetic sense

In fashion photography the smart thing is to contrast the latest styles with quaint backgrounds. Here, water scenes are utilized.

At left is typical Relang photo with strong impact. It was taken on a clear windy day with a Rolleiflex. 1/250th at 1/8. XX film

THE indescribable quality known as "class" is the elusive ingredient sought by many photographers, notably those in the high-fashion field, but few have the sure touch which produces the desired effect of sophisticated good taste which stamps a picture as an artistic achievement as well as a presentation which meets the highest standards of advertising photography. It calls for a combination of a meticulous choice of models and backgrounds, unerring technical skill in the use of the camera and, most important, the eye of a true artist

Photos by RELANG

This charming study of model Marion Carr in soft, lacy foliage was shot with Ballet 1/50th at f/8

Mme Relang (she uses no first name) occupies an enviable position in this difficult category. She is Germany's foremost fashion photographer and her fame has spread all over the world. Her early years as an art student in Paris gave her the aesthetic background which is evident in her work. However, finding that the limitations of painting did not offer the vast possibilities of the camera, she turned her creative talents to this medium and worked out her own approach to good pictures.

In her Munich headquarters she has set up an open air studio in the backyard, where she takes the utmost advantage of daylight, using a number of screens to vary its intensity. Wherever possible she prefers natural lighting and natural backgrounds. This is evidenced when she travels to the Riviera and Italy to photograph the female beauties of these regions wearing the latest Paris fashions against the mellow setting of ancient Mediterranean towns and beaches. The combination of high style and warm, simple backgrounds gives her pictures an impact that is peculiarly her own. She is choosy about these backgrounds, too, eliminating all fussy details unless they can be naturally incorporated into the composition.

Mme Relang's favorite all-round camera is the Rolleiflex, which she feels gives her the utmost in versatility and convenience and can produce good results in any situation. She usually prefers a fairly slow, fine grain film for best printing results and uses shutter speeds of anywhere from 1/50th to 1/250th, depending upon whether the subject is in soft shade or strong sunlight. ■

White straw hat is cleverly presented by framing it against the dark background at top in Roman plaza. Hat reflects light into the face.

Another way to show hats: the pebbly beach on the island of Capri is utilized to display fancy local headgear resembling marine creatures

Framed in the doorway of a village butcher shop, this model poses easy and relaxed to center interest on high-style garment

Local inhabitants can often be combined with the fashion model to give color and interest but not detract from the dominating feature which above commands attention in standing position.

An ancient Italian well forms an unusual setting as its crumbling antiquity serves as a backdrop for this pretty miss in her up-to-date playsuit.

Here we see demonstrated, above, how the smart and tasteful use of just a plain scarf, plus a top-flight model, can produce high-fashion effect.

In picture at right, the pert mannequin is carefully posed against the shrubbery which carries out the theme of the leafy pattern in the shirt.

Relaxed study of SUSAN HARRISON was made by photographer Earl Leal, who used soft light from a nearby window. Camera was Rolleiflex and film Verichrome Pan

LANDSCAPE by May Mirin, left defines classic quality of old church and trees. Inclusion of animals at lower left acts as balance in well-arranged composition.

KIM NOVAK was photographed in the studio of Peter Basch who used one flood for this fine portrait.

MOTHER AND SONS, left, was taken on an old Roman street by the roving camera of George Daniell Rolleiflex 1/10lth of a second at f/11. Film was Super-XX.

A high-fashion feeling is conveyed with use of natural lighting in PORTRAIT by George Wiesner. Taken with Rolleiflex in studio against roll paper background.

Typical off-beat shot is **REAR VIEW**, by Ernc Slovak, taken as the model moved in front of paper background in studio. Rolleicord; 1/50th of a second at f/8.

LONDONER presents stern visage of old lady taking morning constitutional. The 35mm camera of Paul Duckworth recorded this street shot in the British capital.

nitive kitten
on Super-XX.

ound basket
5th at f/11.

GIRL ON STEPS, left, by Orlando shows use of simple, effective composition by framing Indian child within rocky formations outside house in southwest.

Admirably contrived studio shot, below, is George Wiesner's APPLE AND EVE He posed model against white paper roll and bounced light, avoiding shadows.

Graceful pose with a minimum of props makes study. THE VEIL a fine example of Peter Basch's work.

SITTING NUDE by Gerry Lowe was taken with a Rolleiflex against black paper background. Two strobes were used for illumination 1/125th sec. lens f/16

Placement of sample figure relieves the monotony and adds interest to vista of structural forms. Martin D. Kuehler used natural light for GIRL IN ARCHWAY.

SUNSET SILHOUETTE is the work of the Italian photographer Vittorio Rontani. Camera was a Rolleiflex with a Tessar f/3.5 lens. Exposure, 1/250th at f/5.6.

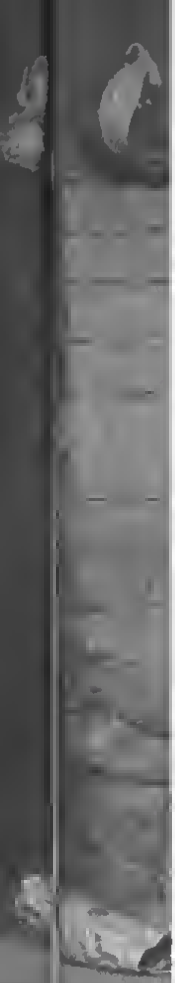
Peter Gowland's glamour shot of starlet SANDRA EDWARDS right, was made in a shaded area. For this charming photo he used a Hasselblad with a 160mm lens.

NUDE IN WINDOW by Wil Blanche, was posed in an abandoned house. He used a Hasselblad with 85mm lens. 1/250th at an aperture of f/11 on Verichrome Pan

Extreme close-up technique used by Paul Duckworth in **PORTRAIT** shows the skin texture. He used portrait attachment on Rolleiflex. Lighting was with floods.

Using hand-held camera, with no flash or reflectors, Peter Gowland permitted his model to move about freely and made this gay and lively shot of VENETIA.

Parisian street scene AVENUE DU MAINE right was taken by Todd Webb on a misty morning. Camera was a Leica, with shutter at 1/60th; aperture at f/5.6.



Posing his pretty model in natural outdoor surroundings with shaded daylight for illumination, Paul Wagner took THE WATERFALL, above with a Rolleiflex.

MEXICAN CRADLE, left, was photographed by May Mirin south of the border. One flash bulb served to portray the placid expressions of the peasant women.

HAPPY GLAMOUR by Jacques Benbenset, was taken with a 35mm camera. Emphasis was placed on position of head and arms to stress gaiety and window light used.

Berk Costello used floods and shot through golden mesh to glamorize photo PORTRAIT OF DANCER.